

## NOTES AND NEWS

## STEEL DRUMS IN ZAMBIA

During a recent visit to Zambia of one of the top Trinidadian Steel bands, the "Gay Desperadoes", their tuner, Wallace Austin, made and tuned no less than 43 'pans' from local oil drums, in the six pitches now current in Trinidad—tenor, double-tenor, alto, guitar, tenor-bass and bass. These pans were made for Zambian musicians among whom "an infectious desire spread to get some 'pans', and made their own music" (*Horizon*, Feb. 1969). The instrument is indeed infectious, and highly adaptable, although requiring dedicated hours of concentration to make and keep in tune; it will be interesting to see what can be made of the steel drum in Africa.

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## NATIONAL UNITY PRIZE

NORTHWESTERN UNIVERSITY PRESS and THE PROGRAM OF AFRICAN STUDIES OF NORTHWESTERN UNIVERSITY announce an annual prize of \$1,000 for an outstanding book which contributes significantly to an understanding of national unity. The manuscript must provide new insights into factors and forces that aid or impair the cohesion of communities—local, regional, national or international—although its theme and focus need not be explicitly so stated.

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A collaboration between the Belgische Radio en Televisie and the Koninklijk Museum voor Midden-Afrika — *Musée Royal de l'Afrique Centrale at Teruren* has resulted in the publication of a series of *African Music Recordings*. This non-commercial publication which is a part of a scientific study of African Music will be exclusively presented to specialised institutions and experts. Each record will be accompanied by explanatory notes in four languages by the author of the recordings.

Two records will be issued yearly. The first concern the music of Ngwane, Chad, Cameroon, Rwanda, Congo-Kinshasa and Burundi. They hope that this series of records will prove a useful contribution to this study.

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The German Cultural Institutes (Goethe-Institutes) have invited Gerhard Kubik to give a series of lectures on African Music in various West African Towns (in Cameroun, Nigeria, Dahomey, Togo and Ghana), in Winter 1969/70.

<i>Date</i>	<i>Place</i>	<i>Title</i>
21st November, 1969 ..	Douala .. .. .	Harmonie et polyphonie dans la musique Africaine
24th November, 1969 ..	Buea .. .. .	African Music as an Art Form
26th November, 1969 ..	Yaoundé (Goethe Institute) .. .. .	Musique Africaine, sa valeur artistique
27th November, 1969 ..	Yaoundé .. .. .	Harmonie et polyphonie dans la musique Africaine
6th January, 1970 ..	Gotonou (German Embassy) .. .. .	Musique Africaine, sa valeur artistique
9th January, 1970 ..	Lomé (Goethe Institute) .. .. .	Musique Africaine, sa valeur artistique
12th January, 1970 ..	Lomé (Foyer des marins) .. .. .	Harmonie und Polyphonie in der afrikanischen Musik
14th January, 1970 ..	Lomé (IESB) .. .. .	Les instruments musicaux en Afrique
15th January, 1970 ..	Atakpamé (Ecole nationale supérieure) .. .. .	Musique Africaine, sa valeur artistique

The dates of his lectures in Nigeria and Ghana are not yet known.

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One of the main themes for discussion at the twentieth I.F.M.C. Conference, which this year will be held in August at Edinburgh, will be "Recent Field Research in Folk Music and Folk Dance: Aims and Methods."

The results of these discussions should be of interest to all members of the African Music Society in view of the recent developments and progress with the text-book Project proposed and piloted by Dr. Hugh Tracey of the I.L.A.M.

I. F.